

the HEMINGWAY NEWSLETTER

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Tim O'Brien



Lesley Blume



Paul Hendrickson



Liesl Olson

Meet the Special Guest Stars Who'll Be "At Home in Hemingway's World" at Oak Park 2016!

In just a few weeks, the Hemingway Society will gather in Ernest Hemingway's hometown for "At Home in Hemingway's World," our 17th biennial conference and the 117th birthday of the author. While we'll celebrate seeing friends and colleagues, we'll also have new faces among us, including several keynotes. To get to know our special guests, we asked them either to tell us about their first experiences reading Hemingway or about how they're prepping for the conference.

Tim O'Brien:

"I've embarked on a Hemingway reading binge in preparation for July, making little notes to myself whenever I encounter a passage that sparks some memory about my own writing process or about my own youthful desire to be a writer. My plan is to concentrate on a very personal response to Hemingway, mostly as a writer, but also as a human being—not that those can be so easily separated. I've returned to those stories that enthralled me when I was young and to three of the novels that were important to me as a young wannabe. I'm enjoying the Hemingway binge, even the lesser stories for how they sometimes offer little signs of major stories to come, a phrase here, a theme there. In part, the binge amounts to a refresher course, going back to stuff I read years ago, but I'm also reading stories that I've either forgotten or never encountered. It's fun."

Tim O'Brien, author of the classics Going after Cacciato and The Things They Carried, will speak Tuesday, July 19, from 7-9 p.m. at the Lund Auditorium.

Lesley Blume:

"Everyone remembers his or her first time with Hemingway. Mine was with *The Old Man and the Sea*. Hemingway quickly became a habit. *The Sun Also Rises* soon followed. Now I was hooked. I didn't know why I was hooked, but I was. So then followed *A Farewell to Arms*, and *For Whom the Bell Tolls*. By this time, I was practically Hemingway's fifth wife, although, of course, he had no way of knowing it. That said, I did get briefly seduced away from the House of Hemingway by one of his Lost Generation competitors: F. Scott Fitzgerald. How could I help myself? All of those adjectives just seemed so strange and luxurious by comparison. But eventually I circled back to my first love. Once you have a taste for deceptive sparseness, nothing else will do."

*Lesley Blume will appear on panel 2B, At Home in *The Sun Also Rises*: A Conversation, on Monday, July 18, alongside Valerie Hemingway and H. R. Stoneback. Her study Everybody Behaves Badly: The True Story Behind Hemingway's Masterpiece is out in June from Eamon Dolan/Houghton Mifflin Harcourt.*

Paul Hendrickson:

"My first Hemingway was 'Big Two-Hearted River.' I read it by Coleman lantern-light on a camping and fishing trip in the Catoctin Mountains of Maryland. The story had been reprinted in the 85th anniversary edition of *Field & Stream* magazine. This was the summer of 1981. So I was coming to him very late, or, better said, I was coming to my love for him very late. Before this I couldn't understand what all the Hemingway talk was about. 'Big Two-Hearted' took me over. It was its spooky nothingness and its spooky everything-ness. Yes, I got to experience it for the first time in fairly perfect circumstances. But still: what simple, declarative magic. These years later, I have that copy of the story. I slit it out of the magazine after I had read it that night and folded it over and put it in the front of my journal. That old leather-bound book, long-since filled up, with the creased, yellowed *Field & Stream* reprint in the front, are sitting several feet from where I am writing this.

ED. NOTE: Paul is holding the article in the photo above.

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Presidential Address

“Onward! To Oak Park 2016 & Paris 2018—& Cuba 2020?”

By H. R. Stoneback

In the many newsletters I receive from literary societies and organizations, the annual presidential messages reflect an unwavering optimism about the state of the society in the past year and excitement over the year ahead. I confess that I am, by nature, a glass half-full optimist; this means that even in the darkest time I am inclined to say *Hallelujah Anyway!* (That was the phrase with which my late friend Lawrence Durrell and I signed off our letters and conversations about the state of the world.) But there is no need here for a qualifying or ironic *anyway*, since 2015-2016 has been an extraordinary year for Hemingway and for our society, and our glass is truly overflowing, *our cup runneth over*.

About Oak Park 2016: As this newsletter goes to press, many of us are preparing to attend the XVII Biennial International Ernest Hemingway Conference—“At Home in Hemingway’s World”—July 17-22, 2016 in Oak Park, Illinois. Our conference director, Alex Vernon, Site Coordinator John Berry, the Ernest Hemingway Foundation of Oak Park, and our host institution Dominican



University have all worked very hard to make a splendid conference. I salute them all for their labors in organizing a wonderful week of events—including Tim O’Brien’s keynote address, more than 190 papers and other presentations by Hemingway scholars and aficionados, and numerous special events to celebrate Hemingway’s work and his 117th birthday.

A few practical notes about the Oak Park Conference: I am advised that not all scheduled presenters have sent in their registration—please do so now, following the directions for full registration on the website conference page. Also, as of the date of this message, it is not too late to add additional optional events to your pre-existing registration. For example, the Wednesday evening *Society Travel Grant Fundraiser*—“Poems and Songs for Hemingway.” This event, organized and emceed by Matthew Nickel, invites all conferees who have registered for this optional Pleasant Home program, to read a Hemingway-related poem or even sing a Hemingway song. It is not an “open mic” evening; as the website indicates, you should contact Matthew Nickel now—it’s not too late— at mattcnickel@gmail.com regarding your participation in the Pleasant Home program. Since I initiated these Hemingway poems & songs events at Hemingway conferences, starting in the 1980s, and have organized them for most Hemingway conferences for the past thirty-some years, I can assure you that this will be an evening of good entertainment, fellowship, and fun. (I even wrote numerous Hemingway Conference songs over the years—most of them

forgotten. If you write a better song for Oak Park 2016, I will proclaim the winner of best *Heming-song* and buy the winner a drink at this Pleasant Home event.)

About Paris 2018: The XVIII Biennial International Ernest Hemingway Conference will be held in Paris, France, July 22-28, 2018. The detailed conference proposal by co-directors Matthew Nickel and H. R. Stoneback was presented at the winter board meeting of the Ernest Hemingway Foundation and Society and approved in February 2016. Along with Professors Nickel and Stoneback, Professor William Dow of the American University of Paris will serve as Site Coordinator and AUP will be our host institution. The American University of Paris is centrally located in the heart of historic Paris, in the 7th arrondissement near the Seine and the Eiffel Tower, yet far enough from the madding tourist crowd to guarantee an authentic and idyllic Parisian experience for Hemingway conferees.

Enthusiasm for the Paris 2018 conference is running high, in the U.S. and abroad. One reason to be in Paris in 2018 is the truly once-in-a-lifetime opportunity to participate in the global commemoration of the First World War Centenary and to do so in Paris, at the heart of such commemorations. The calendar of Great War memorial events in the summer of 2018 is not yet firmly established, but we can be sure that there will be many opportunities for what the French call *Le tourisme de mémoire*—Remembrance Tourism—before, during, and after our conference. We anticipate excellent sessions of papers concerning Hemingway and the First World War (and WWII) but, of course, the primary reason to have a Hemingway Conference in Paris is what we all know: Paris is Hemingway’s *moveable feast*.

A major concern of the conference directors is to make this a truly *international* conference. To that end, committees have already been established to ensure the input and participation of French, European, Asian and worldwide Hemingway scholars and aficionados. If you have special knowledge and expertise in the matter of France, or useful French and Parisian contacts, or you would like to serve on a Paris 2018 Conference Committee (or suggest on-site individuals who might serve on such committees), let

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Paul Hendrickson will speak with Liesl Olson on Monday, July 18, from 10:30-11:45 in the Lund Auditorium.

Liesl Olson:

“I grew up in the Midwest. When I met my husband for the first time sixteen years ago in New York City, we spent a big part of the evening talking and disagreeing about Hemingway—that is, about Hemingway’s machismo. That disagreement is at the heart of how I think about Hemingway’s conception of his readership, which was indebted to the time that he spent in Oak Park, Chicago, and the greater Midwest.”

Liesl Olson will speak with Paul Hendrickson on Monday, July 18, from 10:30-11:45 in the Lund Auditorium.

us know as soon as possible. And please invite and encourage your colleagues and students and friends to be there with us—in Paris, with Hemingway.

In sum, mark your calendars now for what promises to be an amazing conference in Paris, July 22-28, 2018. From our home-base academic sessions at AUP to special sessions at The Sorbonne, from a cocktail or dinner *bateau mouche* boat-ride on the Seine to a dazzling array of other special events now being investigated and considered from among *l'embarras des richesses* that Paris has to offer—an overabundant embarrassment of riches and choices—we promise that this conference is not to be missed. (And this word from an old Paris hand: don't be scared by that word "riches"—Paris is inexpensive compared with some of our conference venues and our recommended hotel list in Paris 2018 will be less expensive than most hotels in Oak Park in 2016, Venice in 2014, etc.) Stay tuned. Watch for the CFP (all Hemingway subjects and approaches welcome) coming soon.

About Cuba 2020: With the widespread sense that the historic moment has at long last arrived to consider holding our International Conference in Cuba, and in response to strong expression of interest from members, I have asked EHF&S Board Member Larry Grimes to chair an ad hoc *Cuba 2020 Exploratory Committee*. Grimes, co-editor with the late Bickford Sylvester of *Hemingway, Cuba, and the Cuban Works*, will investigate the possibilities of a Cuba conference in 2020 and would like to hear from prospective Cuba conference directors, from anyone with useful knowledge and Cuban connections. The timetable for presentation of detailed conference proposals to the EHF&S board is, as usual, two years and several months in advance of the proposed conference dates. Thus we hope to see a detailed conference proposal from a team of Conference Director(s) and Cuban Site Coordinator(s) and any other conference site proposals by January 1st, 2018 so that decisions can be made and the event can be announced at the Paris Conference in July 2018.

About all the other things that made the year since my last presidential message extraordinary, just a few words in the brief remaining space about books, movies,

exhibits. The Hemingway volume that stands out in the past year is *The Letters of Ernest Hemingway Volume 3 1926-1929*, published in autumn of 2015. This book, superbly edited by Rena Sanderson, Sandra Spanier, and Robert Trogdon, deserves an entire catalogue of superlatives and the loftiest encomium—it lives on my kitchen table and is my daily companion over morning coffee. Another much anticipated book is Lesley Blume's *Everybody Behaves Badly: The True Story Behind Hemingway's Masterpiece The Sun Also Rises*, due out from Houghton Mifflin in June—and Lesley Blume will be in Oak Park to read from and discuss her new book.

Movies? Some Society members know more about the plethora of current and in-progress Hemingway films than I do, and it has certainly been a banner year for Hemingway on film. One film that you may not know about, *Hemingway/Fitzgerald une question de taille*, from the legendary French director Claude Ventura, had its debut on French television on March 17, 2016. I have not yet seen the final product, but since Ventura and his film crew did a one-hour film shoot, an on-camera interview with me in my rented Ile Saint-Louis apartment in Paris last summer, I can report that the film is tightly focused on the letters of Fitzgerald and Hemingway. In Oak Park, we will have a chance to see *The Going Home Voyage, a Hemingway Odyssey*; and we will hear about ongoing Hemingway film projects, including the Ken Burns documentary and George Colburn's *Young Hemingway*.

Exhibits: The big news of the year is the *Ernest Hemingway: Between Two Wars* exhibit, which opened last fall at The Morgan Library in New York and will be at the JFK Library until the end of this year. Don't miss this superb exposition. For more information, see the JFK Library links on our society website. And do not be put off by the compendium of rampant misquotation you will see there, the exhibit article with the bold large font headline: "The World breaks everyone, and afterward, some are strong at the broken places." In that short sentence, I count five misquotations in the presentation of Hemingway's famous sentence: "The world breaks every one and afterward many are strong at the broken places." Aside from other misquotations and the insertion of commas resulting in the

ruination of sentence-rhythm, the crux is the replacement of Hemingway's "many" with "some," perhaps a key to the map of misreading Hemingway. *Some* instead of *many*, a familiar error, implies a worldview and a mangled understanding of Hemingway's celebrated sentence and his overall vision. If only *some* of us are strong at the broken places that may be taken as an exclusive insider's "one of us" mindset, a view often mistakenly associated with Hemingway and his characters. No, not *some* but *many*. Hemingway is large, he contains multitudes, and his compassion is infinite. My friends at the JFK Library will forgive this observation. Precision matters, even (especially) in celebratory headlines. Ignore the headline, see the exhibit.

I have spoken too long for a president. Please see society news elsewhere in this newsletter and on our website: e.g., news of the 2016 PEN/Hemingway winner Otessa Moshfegh, news from our Hemingway Letters Project and the *Hemingway Review*. Again, I appeal to all members to participate in the fall elections; and to inform us, for posting on our CFP link on the website, about *all* conferences that invite Hemingway papers, including regional conferences that we may not hear about, and conferences dealing with Hemingway's milieu (e.g. Imagism and Ezra Pound conferences, the 88th SAMLA Conference in Jacksonville Nov. 4-6, 2016 where Allen Josephs is chairing the Panel on "The 90th Anniversary of *The Sun also Rises*," etc.)

Again, I thank our dedicated elected board of directors and our ex officio members, the hardest-working unpaid laborers I have ever had the pleasure of working with; and since many members have commented to me how good it is to have the *Hemingway Newsletter* in hand again (after a hard-copy hiatus)—kudos to Kirk Curnutt, our diligent and perspicacious *Newsletter* editor. And I salute all society members who contribute to making the Hemingway Society one of the best literary societies in the world, one of the longest and happiest professional affiliations in my long career, a home where my heart has been since the day we founded the society on Thompson Island 36 years ago. See you in Oak Park. And Paris. And Cuba? ■

“Remembering Lignano: 1986”

By Peter L. Hays

ED. NOTE: *This is the third in our series looking back to Hemingway Society conferences of yore. 2014’s remembrance of Paris 1994 and last year’s trip back to Schruns 1988 inspired us to look back even further to the time the Society met on the beautiful stretch of the Adriatic that Hemingway himself called “the Florida of Italy.”*

In 1986 my wife, Myrna, and I attended our second International Hemingway conference (after the 1984 conference in Madrid). We arrived in Milan’s airport, tired after the transcontinental, then transatlantic flight, but we had run into Jackson J. Benson and his wife, Sue-Ellen, at the airport, and they had offered to drive us to Lignano. I had met Jack at a Hemingway conference in Oregon in 1973 and possibly in Madrid, although someone would need to check the participation records of that conference to confirm his presence there. Anyway, he remembered me and offered to share the yellow Fiat Panda he had rented. Fiat Pandas were small two-door vehicles, with limited luggage capacity, and narrow back seats, but we were much more flexible then. Sue-Ellen drove across northern Italy, some 200 miles, and we arrived in lovely Lignano.



Helen and Tod Oliver, Jackson and Sue-Ellen Benson, and Myrna Hays, probably at the dinner at the Europa Hotel.

Lignano had a beautiful sand beach along the Gulf of Venice, the northern part of the Adriatic Sea. The town is situated on a narrow peninsula lying east west in the Adriatic; the western border of the town is (or at least was in 1986) the Tagliamento River as it flowed into the Adriatic, the Tagliamento that Frederic Henry dives into to avoid being shot, not far from Gorizia or Udine. I don’t remember the name of our hotel, but it was a short walking distance from the conference site, a circular structure, perhaps a conference center, on a pier extending into the Adriatic.

The mayor of the town in 1986 was a Communist. He had, however, the capitalistic notion that by inviting the International Hemingway Society to Lignano and making our stay spectacular, he would “put Lignano on the map,” a desirable tourist destination for the world. He did a marvelous job, but I don’t think many readers of this piece have ever heard of Lignano, and I have to hope that his town’s budget survived. Of course, much of the spectacle was arranged by the site director, Bob Lewis.

We had daily meetings in our conference center on the ocean. Lunch was provided by the town, a buffet of prosciutto, melon, shrimp, probably pasta (but I can’t recall specifically), and

the town specialty, veal with tuna sauce (slightly green in color). Myrna was repulsed; I enjoyed it.

Bob Lewis had arranged wonderful excursions. We visited the site of Hemingway’s wounding on the Piave, commemorated by a wrought iron marker, and drove into Venice, that marvelous city rising from the sea, which the Hemingway Conference recently visited again. That was our first visit, and we were enthralled. Bob had arranged an evening at the Europa Hotel (which I revisited at our recent conference, only to discover it’s now a Best Western hotel). Then, it floored us with its opulence. We had potato chips and bellinis on the patio (our first bellinis; we were so unsophisticated), looking across the Grand



Back when conferees had photo IDs for conference badges!



Canal at Ste. Maria della Salute and the Dogana da Mar (the customs' office). After imbibing the view (and bellinis), we were invited inside for dinner. I told Myrna to look around and absorb the hotel's sights, because we could never afford such luxury in our future. The dinner room was spectacular, orchids on each table (which Jim Brasch said were Indonesian imports) and bottles of wine. Another buffet: more prosciutto, turkey, melon, pasta—a real feast.

On our return to Lignano we stopped at the winery of Gianfranco Ivancich. He had converted the walls of the barn-like winery into an art gallery, onto which he had affixed enlargements of photographs of Hemingway. Most were familiar, but some were Gianfranco's personal photos, new to us and the world. In the kitchen, on the bulletin board, was a snapshot of Ezra Pound. As we left, Gianfranco was engaged in a heated argument with his daughter. Not knowing Italian, we did not know

what the argument was about. Later we learned that the daughter was excoriating her father, because our gracious hostess was not his wife, the daughter's mother, who had died two weeks before, but Gianfranco's mistress.

I do not remember much air conditioning, but there were sea breezes. And Myrna was disappointed that we were not enjoying the beautiful sand beach and warm waters of the Adriatic. So one afternoon, when Bob Lewis had arranged an excursion, we finally took our leisure on the beach with bookseller Maury Neville and his lovely wife, away from concentrating on papers, getting into buses, all the rush and fuss of conferences. A completely satisfying afternoon. Later we found out that we had missed a spectacular outing: Bob had bused the conferees to Udine where they were greeted by members of the Italian Army in WWI costumes. They had dinner on WWI messkits served from what appeared

A postcard the Hayses sent home to their children, with the convention center that hosted the conference at lower right. According to Hays, "You can see the beach, more crowded than I remembered; the water was shallow and warm. I do not remember many topless bathers, though there probably were a few."

to be WWI field kitchens. And they were serenaded by an Italian Army chorus singing WWI songs. Not to be outdone, our intrepid crew, led by Stony no doubt, answered them in English with our WWI songs, such as "Over There."

The last night of the conference, the mayor had arranged for us to take a boat ride into the Adriatic, then back up the Tagliamento, past Lignano, to the city's zoo, which had been reserved that evening for us (the relevancy of likening us to animals was duly noted). As we stepped off the boat, each woman was handed a rose, each man a plaque commemorating the conference, with the city's coat of arms in a tile on the wooden plaque (it still hangs on my study wall). We were free to wander the grounds with glasses of wine and pickles (according to Myrna's memory, almonds and chips in mine). Then, for dinner, we were invited into the zoo's restaurant. More buffet, more melon, more prosciutto (one, I later learned, from horse), shrimp, etc. We knew this routine, so we ate, going back to the buffet several times, loosening our belts. Well satisfied, we settled back in our seats for the speeches. But then they brought the soup, and then the pasta, and then the main course. Overstuffed as Thanksgiving turkeys, and well lubricated by constantly served bottles of wine, we listened to the closing speeches, and somehow later, devolved into song. My final memory of the conference is of Stony and I, along with Countess Kechler, singing cowboy ballads at 1:30 am. It was a glorious conference, likely never to be repeated. Afterward, my wife and I returned to Venice and took the ferry to Athens for a tour of Greece and the Greek Isles. If only we had that energy now. ■

The mayor of the town in 1986 was a Communist. He had, however, the capitalistic notion that by inviting the International Hemingway Society to Lignano and making our stay spectacular, he would "put Lignano on the map," a desirable tourist destination for the world.

Our Conch Republic Connection: Brewster and Lynn Chamberlin

*ED. NOTE: Your correspondent is one of many Hemingway scholars who has spent an undue amount of time in Key West in the past few years doing “research” on the island’s contribution to American literary history. Hemingway Studies owes an invaluable debt to several locals who’ve given generously of their time to enable our scholarship: Tom Hambright, who manages the Florida Research Room at the Monroe County Library on Fleming Street; the indefatigable Douglas “Dink” Bruce, son of Hemingway friends Toby and Betty Bruce; and the folks at the Key West Art and Historical Society, among many others. For many of us, the key Key West connection has become Brewster and Lynn Chamberlin, hosts extraordinaire and entertainers of all kinds of obscure questions. Last year Brewster published *The Hemingway Log* (University of Kansas Press), which, after several years of quietly circulating online, has now become the standard resource for questions of chronology. Given the importance of this contribution, we decided it was high time to know a little more about Brewster and Lynn.*



Brewster and Lynn Chamberlin

How did you end up living in Key West?

The notion of spending another winter in the north became something like an albatross around our necks. We both had worked for our employers for seventeen years, and both wanted a change and I wanted to write full time. I [Brewster] applied for a year’s fellowship at the American Academy in Berlin to continue research and writing a multi-volume novel about the city. Yes, I know, Berlin is in the north and notorious for its nasty winters. My competition for the award was Susan Sontag. Fortunately, as a backup plan we thought of Key West, where there is no winter and where we’d been several times on holidays. The island has a history of writers living and working here then and now, not only Hemingway and Tennessee Williams, but also Shel Silverstein, Thomas McGuane, Philip Caputo, David Kaufman, Rosalind Brackenbury, Elizabeth Bishop, James Merrill, John Hersey, Richard Wilbur, James Gleick, Harry Mathews, Alison Lurie, Cynthia Crossen, Philip Burton, Marie Chaix, James Leo Herlihy, Robert Frost, Wallace Stevens, Tom Corcoran; I needn’t, I think, go on. Key West remains a community sympathetic to writers and other creative people.

Were you much of a Hemingway fan before you moved to the island?

I’ve been reading Hemingway’s works since the 1950s. For several years I read *The Sun Also Rises* once a year. And at one point I had all his published works and all the biographies in my library. Many of these disappeared somehow, but enough survived and the interlibrary loan system works very well in Key West.

What in the world inspired you to take on The Hemingway Log?

When we moved to Key West from Washington, D. C., I volunteered at the Key West Art and Historical Museum cataloguing some of the collections, including the Hemingway material there and in the Bruce Family Archives, and drafting the texts for wall panels and data cards (identifying titles, creators, dates, etc.) to be used in exhibitions devoted to various aspects of Hemingway's life and work. In order to keep the facts accurate I wrote up a chronology of his time in Key West as a research tool. That was 2002 and over the years it grew in both directions and ended with the publication of the *Log* in 2015. Well, that's not entirely true, is it? No chronology or biography is ever ended; there are always new facts to be discovered. Indeed, I have an expanding list of these to go into a second edition, if there ever is one.

What would you say is the biggest mistake you uncovered in your research?

There are a multitude of mistakes in the EH literature, some of which I've corrected in the *Log*. In Key West specifically, perhaps the most egregious are those perpetrated by the Hemingway House and Museum: the Hemingways did not own cats during the time EH lived here (as his son Patrick has publicly stated), EH was not surprised when returning for a trip to Spain to find the swimming pool built, paid for by Pauline's trust fund, so outraged he didn't throw down his "last penny" (now ostensibly residing at the pool's edge), besides he and Pauline had discussed the pool for two years preceding its construction; and does anyone who knows anything about Pauline's tastes in matters of social standing and property decoration believe for a minute that she would have allowed a pissoir from Sloppy Joe's to sit in their yard?

Would you consider taking on The Tennessee Williams Log now? Will TW ever be as big a draw in KW as Hemingway?

No, I've got too many other writing projects to complete before I shuffle off this mortal coil. Tennessee Williams' persona does not lend itself to expropriation by the PR industry as the myths of EH's as a shooter of animals, catcher of large fishes, and an outsized drinker and carouser. For the PR scribes the fact that he is one of the great twentieth-century American writers is a secondary consideration, if considered at all.

What is the biggest misconception of tourists visiting Key West about Hemingway?

That when he lived here he looked like he is currently portrayed in the annual Hemingway Days, namely as a white-bearded, garrulous old man. He lived in Key West in his thirties. See also numbers 4 and 5 above.

What's been the biggest change in Key West since you moved there?

Massive over-development of Old Town to accommodate greedy developers who care nothing about the destruction of the island's characteristics which bring people like us, as well as tourists, here in the first place. There are too many people (including thousands of cruise ship passengers almost every day), too many vehicles including huge semis supplying the service industry, and too few public means of transportation. Something like this is happening in many once quiet, creative places; fortunately there is still much to appreciate in Key West, which is why we live here.

Brewster, you're featured in a fascinating documentary about the Key West writing community called Writers on Bicycles. How did that film come about?

You'll have to ask Carey and Jane Winfrey, who made the film. I'm only happy to be in it. [You can read about the documentary by Googling the 2015 Key West Film Festival. Trust your correspondent here: the movie is well worth looking up!]

Is it possible for a writer or artist who's not independently wealthy to live in KW and work on his/her craft?

If one wishes to live in Old Town and can overcome the housing challenge, and have other sources of income, yes, but it becoming ever more difficult if one isn't wealthy. In New Town and on Stock Island it is easier to find affordable housing.

Finally, and most importantly, what is your favorite place to eat in KW?

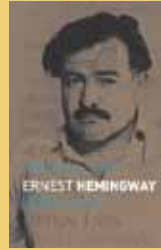
For the quality of the food, service and ambiance, the terrace of Azur on the corner of Fleming and Grinnell Streets where the truffle fries will make your hair stand up and shout, and the Bistro Solé on White Street where the duck confit will curl your toes and send your taste buds heaven-wards.

We're making reservations as we speak. Thank you for your time! ■

The Roundabout: Verna Kale and James M. Hutchisson Talk about Their New Hemingway Biographies



Verna Kale



James M. Hutchisson



ED. NOTE: 2016 sees the publication of not one but two new lives of Ernest Hemingway: Verna Kale's Ernest Hemingway: A Critical Life was published by Reaktion Books this winter. This fall comes James M. Hutchisson's Hemingway: A New Life from Penn State University Press. We asked their authors to talk about their books and how they wrote them.

What inspired you to take on a life of Hemingway when it's been so well-documented already?

VK: When I was approached about doing this project, I was a little worried that I might not have much to add to the story. However, I knew I had a different approach; namely, I feel like my view of Hemingway is more sympathetic than that of other biographers. I had the privilege of working on the Hemingway Letters Project as a graduate student, and so I came to understand Hemingway not only through his public persona or through the various versions of him in the many excellent biographies already available, but also through his everyday conversations. He could be kind and supportive and he was very, very funny. He most certainly did not waste his talent: he never stopped working except when it was physically impossible for him to go on. I believe that he probably suffered from *chronic traumatic encephalopathy (CTE)* and much of his dark depressions, his erratic behavior, his later problems finishing his work, and, ultimately, his suicide, stemmed from that condition. I wanted to present a different version of Hemingway: that of the sensitive, innovative artist.

JMH: For starters, I thought that the existing major biographies of Hemingway were swaybacked by their insistence on seeing Hemingway through a single,

very limited critical or ideological lens. I also felt that most biographers, whether they admitted it or not, didn't much like Hemingway. I think that over time many of his statements and public gestures were misinterpreted, and I wanted to give a fairer and more balanced portrait of the man. I see him more sympathetically, I think, than many other critics do. Last, there really has not been a major, one-volume biography of Hemingway in at least twenty-five years (Mellow being the last one), and much new material has come to light since then, especially hitherto unpublished or unused letters in the Kennedy Library. I'm excluding here, of course, Mike Reynolds' impeccable and magisterial five-volume life of Hemingway, although I felt that even those books tended to over-romanticize Hemingway to a degree. I wanted to produce a balanced portrait of Hemingway—someone who happened to be extremely complex and not able to be reduced to being understood through a single perspective.

When you write a biography do you research first and then write, or did you research as you wrote?

VK: I did initial research at the Kennedy Library before I got too far into the book, but even before I signed on to the project I'd kept up a personal archive of Hemingwayana: articles, books, and copies of interesting things I had found along the way or that other scholars had shared with me. Much of my work derived from the existing biographies: my task as part of the Critical Lives series was to re-tell that story in conversation with a critical reading of his work.

JMH: First, I read (or try to read) everything the author wrote. With a biography, this must include the author's

personal papers—manuscripts, letters, diaries ... all the stuff that's in archives. Then I read widely about the culture in which he or she came of age to give the book a proper context. Then I start digging through what's already been written about the subject. Then, when I am so pregnant with knowledge that I feel like I'm practically going to give birth, I start writing. The first draft is usually much too long. In subsequent revisions, I try to tighten and prune, and also simply shape the material so that the resulting book is of a manageable length. I've never been much of a fan of "doorstop" biographies, and, frankly, I don't know who really reads them. I feel that if a book is readably written and of moderate length, then it will find a much larger audience, and hopefully be a more rewarding experience for the reader.

Verna, your bio is part of a series from Reaktion Books called Critical Lives. What sort of series format requirements were you dealing with, and did you find them tough to oblige?

VK: I had a word count, which, despite my best efforts to write with Hemingwayesque restraint, I exceeded. I also had to avoid sounding too academic; the series wants smart, critical interpretations, but the story should be readable and enjoyable to a wide audience. I prefer writing in this style, actually, so that wasn't a problem, but the editor asked me to edit out references to specific scholars ("as so-and-so has argued..."), so I had to relegate to endnotes some of the citation information that I would have preferred to put in-text. Also, the publisher is in the UK, and the copy editor converted my prose to follow conventions of British English, shamefully abusing my commas and verb forms in the process.

Jim, your book is 400+ pages and is much more along the lines of a Baker or Mellow in terms of heft. How did you pace or center the book? In other words, did you find yourself digging deeper into some years than others?

JMH: Actually, I tried my best to balance out the material from decade to decade so that I didn't do what most of our earlier biographies did and give disproportionate emphasis to the early years and Paris era of Hemingway's life. I remember pointing out when I was writing the proposal for the book how odd it was that Mellow, for example (who was a fine biographer and an even finer prose stylist), devoted about 70% of his book to the years up to 1930, which was only half the author's life. I made it a point not to give short shrift particularly to those years in the early 1940s, when Hemingway was not publishing anything. As we know, he was writing and writing like a man possessed, but he could not bring any of that good work to fruition. Yet it is fascinating stuff and very revealing of the inner person—as much as *The Sun Also Rises* or *A Farewell to Arms*, in my view, in spite of those books being near perfect works of art. About one-third of the entire Hemingway canon was published posthumously — that's hard to ignore.

I'm fascinated by the “shape of a life.” I'd be a lousy biographer because I'm convinced people peak at some point or another. Did you find yourselves aware of your own prejudices about when Hemingway “peaked”?

VK: My contributions to the field have often been about Hemingway's less popular works: his poetry, his play, and at the conference in Oak Park I'll be talking about *Across the River and into the Trees*. I don't feel like Hemingway ever peaked: the thesis of my book, if it has one, is that he never stopped pushing himself to write something new and different. However, I do have personal likes and dislikes. I love *Green Hills of Africa*. I love to teach the short stories. But I confess that I'm just not that into bullfighting. It's not a subject I feel conversant in and so I relied a great deal on other scholars, like Miriam Mandel, to get me through those parts. My least favorite of his novels is *For Whom the*

Bell Tolls. I feel like Allen Josephs might unfriend me for saying that, but I just don't love it.

JMH: Not to sound the same note, but I would argue for a widely inclusive definition of “peaked.” I think he imaginatively peaked in the last two decades of his life, even though (a) most of those books were either not wholly finished and/or were not published at the time and (b) one (*The Old Man and the Sea*) has been the victim of excessive analysis and one (*Across the River and into the Trees*) of excessive scorn—the latter unjustly so. Reason is: Hemingway was never more alive creatively than in these years, and I give him much credit for his courage in experimenting stylistically in these years. He was battered by his critics for doing this. He had many different styles and I don't think critics (even now) have ever fully acknowledged this.

What's new in your bios?

VK: I round out the story of Hemingway and the women in his life: I challenge the idea that he hated his mother, I include a never-before-published photo of Prudence Boulton courtesy of David Meeker, I suggest that he tried to track Agnes down as late as the 1950s, and I strongly imply that Martha Gellhorn knew *exactly* what she was doing when she walked into Sloppy Joe's on her supposedly impromptu boondoggle down to Key West in December 1936. I also include information about Hemingway's concussions and CTE and try to treat his decline and eventual suicide with the sensitivity owed to anyone, famous or not, who struggled with disability, depression, and addiction.

JMH: His complex medical profile and his lifelong battle with depression and mental illness, which I don't think has been completely understood. I think it was this condition, much more than the idea that he was felled by fame or corrupted by the allure of celebrity, that propelled him down the slope into suicide at the end of his life. Related to this are his physical problems—recurrent vision problems, particularly, and the pattern of accidents, injuries, and illnesses that plagued him throughout his life. I also look at the pattern of how his writing was influenced by women and by place—

the sequence of results, in other words, produced in his work by his various wives, lovers, and mistresses. Also Hemingway's relationships with women were also inextricably bound to geographic locale. The battlefield seems to have been the most recurrent setting, but he also adopted a series of spiritual homes (Spain, Cuba) that became stimuli to creativity.

What aspect of this oft-told tale did you struggle the hardest to make fresh?

VK: Some elements of the story are already legend—the break with Boni & Liveright; the incident with Max Eastman; the second safari—but those parts were actually kind of fun to write. I almost cut out the “Envoi” at the end of the book, which covers the posthumous publications. I was afraid that it was a little bit boring, but at the same time, I knew I didn't want the book to end with a gunshot either. Hilary Justice, who kindly read the manuscript in draft, told me that I thought it was boring only because I was so close to the material but that the afterlife of the works was an important part of the story. I trust her judgment, so I kept it in.

JMH: It's tempting to say the “liberation” of the Ritz during the German retreat from Paris, or Hadley's losing the manuscripts in the Gare de Lyon. But I think those stories, as revealing of Hemingway's personality and psyche as they are, tell themselves pretty well. What I became fascinated by were his anxieties and insecurities regarding the competition—i.e., his peer writers. I found the story of his writing an entire novel—*The Torrents of Spring*—in order to wound Sherwood Anderson and then kill off the literary father very intriguing. (Hemingway told Pound that when Anderson read the novel, “he would never be able to write again”! —*Really?*) It's one of the saddest episodes in his professional life. It inaugurated a pattern in which he would kick to the curb a friend who had once helped him, in order to reap some short-term benefit. His insecurities were titanic.

Which episode in Hemingway's life do each of you think is most overblown or exaggerated?

VK: The suitcase theft. Scott Donaldson has provided evidence that

Hemingway went on with his life and work in the face of the loss and that it may have even been good for him. And in the book I point out that it was right about this time that John (“Bumby”) was conceived. The suitcase theft made for a good story, but I don’t think it caused the cosmic freakout that Hemingway describes in *A Moveable Feast*. And I think it had little, if anything, to do with his divorce from Hadley.

JMH: “The Crook Factory,” as Martha Gellhorn called it. Hemingway endured much unjust ridicule for this, and I truly believe he was trying to serve his country in an honest, effective way. And it was appreciated by those government officials who authorized him to do it. The threat of U-boats was very real—some 250 or so boats had been sunk by the time he started his operation, and the most precious commodity at the time was at risk, too—oil. For example, *seven* oil tankers at the entrance to Lake Maracaibo, a passage for Venezuelan crude oil on its way to a refinery, had been destroyed. This refinery produced roughly seven million barrels of gasoline, aviation fuel, and lubricants a month to support the Allied war effort. Hemingway identified a serious threat.

Do you find yourself thinking you “know” Hemingway’s personality as you write your bios?

VK: I have often wondered lately what Hemingway would think of the current selection of presidential candidates—he wrote for the *New Masses*, so maybe he’d be feeling the Bern. That side of him remains a mystery to me. But personally, yes, I do feel like I know him and I like him a lot. I don’t know if he’d like me though. On the one hand, I wear my hair short and I’m a decent shot, but, then again, I’m a lady intellectual who felt seasick floating around Walloon Lake on a pontoon boat, so it’s a toss up.

JMH: Of course, one can never fully “know” someone else, especially someone who exists for you only in the pages of books and letters and other peoples’ recollections. More than anything, though, he was mercurial, I think, and very much a shape-shifter. It was as if he delighted in keeping people guessing about him yet lived rather mournfully in some private

knowledge that nobody really “got” who he was. In as far as I was able to penetrate the very finely filamented scrim that he draped between himself and his public, I do think I identified at least that aspect of his personality.

If there’s one single incident or event in Hemingway’s life that you wish you could change what would it be? (Let’s make this more interesting than it probably is and rule out his suicide).

VK: I have a couple answers to this question, but they’re all really sad and I hate to end on a down note. Instead, I’ll be a little silly: instead of trying to put *The Fifth Column* on Broadway, Hemingway should have teamed up with William Faulkner to write a screenplay for Humphrey Bogart and Lauren Bacall, with Peter Lorre as the hotel manager. Who knows? It might have been the beginning of a beautiful friendship.

JMH: I have never speculated about this, but it could be argued that he never should have left Hadley. Of all of his wives, Hadley was the only one who supported him unwaveringly—as a husband, father, and writer. It’s a tough call, because his marriages and liaisons with women deeply influenced his art—so, if he had not left Hadley, his career might have taken a different shape, and he may not even have produced all the works that he ended up producing. But I imagine he would still have been a masterful and important writer. I think he still would have created *The Sun Also Rises* and *A Farewell to Arms*. I think his deep love for Spain would have still driven him to write *For Whom the Bell Tolls*. I think her support for him would have, in fact, left him pretty much free to muse about marriage and mortality and violence and fame and write about those topics. He certainly would have had a happier life. And he would not have been wracked by terrible guilt over what he had done, which exacerbated his tendency toward depression. He kicked himself for what he had done to her over and over again the rest of his life. In one of the excised portions of *A Moveable Feast*, he wrote the same statement eight times: “I hope Hadley understands.” ■

The Laws of Bylaw Writing: An Amendatory Letter

Your Correspondent had just peppered the green-blue water off Bimini with a full pan from the Tommy gun to fend off the sharks marauding for the marlin on the end of his line bleeding deeply and mortally when the call came. The Society needed someone to head revisions of its bylaws. Would he be interested? Your Correspondent, never one to give it away for free, asked how much the job paid.

“Payment is in the form of the pleasure of producing good, clean prose that lay readers not proficient in the ‘forthwith’s and ‘the party of the first part’s that plague legalese can understand without having to get Perry Mason or Matlock on the horn,” came the reply.

Because Your Correspondent would like someday to understand the small print on his mortgage, or his car insurance, or even his neighborhood covenant, he decided there were valid reasons for accepting the task, even if none of them were monetary.

For starters, the bylaws of the Foundation had not been updated since 1998. A reader with a capacious memory may recollect that as the year that *American Pastoral* won the Pulitzer Prize, that the Spice Girls ruled the music charts, and that the politics of the day centered on a certain presidential love life. More innocent times, in other words.

Back then there had only been two Harry Potters, two women in the world willing to bear the burden of being known as Mrs. Donald J. Trump, and one President Bush. Perhaps your own capacious memory remembers 1998 as the year the Society met in Saintes-Maries-de-la-Mer. Want to feel old? That was nine conferences ago. A baby born while you galloped on a horse in the Camargue graduated high school this spring.

1998 was so long ago that the verb “to Google,” referring to a company founded that very fall, would’ve sounded back then like something that might have happened in a chapter of *The Garden of Eden*.

So it was clear that there was a need

to update the bylaws to consider the fact that a significant amount of Society business now conducts differently. Online instead of through the mail, onscreen through the magic of video conferencing instead of through Ma Bell's apron-string wires. No more Greek messengers racing long distances to release calls for papers, no more carrier pigeons delivering annual ballots. In the name of progress, the donkeys have been set free. Trust me, the donkeys are happier back home in Faulkner novels, where they belong.

But it wasn't just the long gap since the last update that mandated a rewrite. The language of the bylaws was in spots confusing and contradictory, reflecting numerous updates between 1981 and the aforementioned '98. Categories of membership didn't jibe with those on our website or in annual renewal e-blast reminders. Voting procedures that had become the norm over the course of doing business no longer reflected the strict letter of the law. It wasn't even clear the Society was accomplishing the purpose of the organization, as defined in Article III. Section 1:

"The Foundation is organized and will be operated exclusively for the purposes of awakening, sustaining an interest in, promoting, fostering stimulating, supporting, improving and developing literature and all forms of literary composition and expression as provided in its Certificate of Incorporation. Within that context, the Foundation's activities will emphasize the promotion, assistance, and coordination of scholarship and studies relating to the works and life of Ernest Hemingway."

That's like a sentence out of *Finnegan's Wake*, read upside down.

Brother, there's a reason the Gettysburg Address was short, just like there was a reason Harold Loeb was short. The truth is the laws of bylaw writing are as immutable as those of flight, of mathematics, of physics:

State the point, swallow off on the coordinating conjunctions and subordinate clauses, and try not to sound like Gertrude Stein on a Nyquil bender.

It was for this reason that Your Correspondent went into the bylaws and cut the scrollwork. A committee came in and swept up the shavings, adding some filigree to elaborate where on a passage or two Yours Truly might have gone a little too *Winner Take Nothing* instead of *In Our Time*.

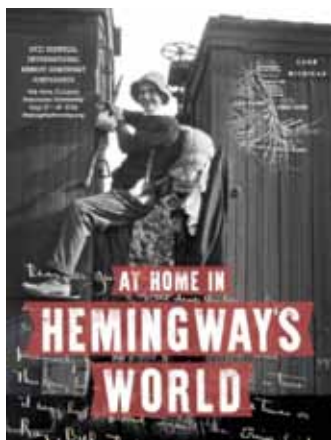
The results have been uploaded to www.hemingwaysociety.org. You'll find them in the Member Menu after you log in. Brother, you should read them, because you're going to vote on them in Oak Park. Ratification, it's called.

If you don't believe me, come to the annual Society business meeting that week and prove me wrong. I'll be the guy in the back of the room, operating exclusively for the purposes of awakening, sustaining an interest in, promoting, fostering stimulating, supporting, improving and developing literature and all forms of literary composition. ■

The Facts

Current membership:	546—up from 491 in 2014
Current Society checking balance:	\$54,000
Money Market	\$97,400
Total:	\$151,400 (up from \$142,832.63 at the end of 2014)
Number of monthly membership inquiries:	20 (most of which can be resolved by logging into the new website at www.hemingwaysociety.org)
Current Foundation balance:	
Morgan Stanley, Smith Barney	\$363,135.29
Checking	\$12,253.20
Total:	\$375,388.49
Total earned in permissions in 2015:	\$50
Number of monthly permissions requests:	6 with only 1-2 actually pertaining to copyrights held by the Hemingway Foundation
Total earned in royalties in 2015:	\$4,549.10
Number of 2015 submissions to <i>The Hemingway Review</i> :	60 essays and notes
Number of 2015 acceptances:	
.....	10 Essays and 3 notes published in 2015
.....	4 other essays and 1 other note accepted for the Fall 2017 issue.
Cost per member to print and mail	
<i>The Hemingway Review</i> :	\$15 per year or \$7.50 per issue
Re-design cost for the new www.hemingwaysociety.org	
website in 2015:	\$16,000 (a one-time expense).
Ongoing charges for the site:	\$25.00
a month for hosting and variable maintenance fees.	
Email blast services	
(which are a different program than the website):	\$432 per year
Average number of unique monthly visitors	
to the new website:	2,304
In February-March 2016	
.....	78 percent of those unique monthly visitors were from the U. S.
.....	3% from the U. K.
.....	2.5% from Canada
and the rest from countries including Japan, Germany, Switzerland, Italy, India, and Serbia	
Number of Twitter followers at @theehsociety:	56 (Let's boost this number!)
Number of Tweets from @theehsociety so far:	105
Number of Facebook "Likes"	
on the Hemingway Society Page:	3,397
Number of applications to the Kennedy Library Grants in 2015:	5
Number of Kennedy Library	
grants awarded:	3 (including one deferred to 2016)
Number of annual applications to the	
Lewis-Smith-Reynolds Founders' Fellowship:	1 (!)
Amount of 2015 donations to the Hinkle Fund:	\$945
Amount of 2015 donations to the Lewis-Smith-Reynolds	
Founders' Fellowship Fund from members:	\$815
Amount of 2015 donations to the PEN/Hemingway	
Award fund from members:	\$4,812
Amount of 2015 unspecified donations to the Society:	\$965
Number of panelists/keynotes on the Oak Park 2016 program: 200+	
Number of Hinkle Travel Grants to be awarded in Oak Park:	20
Prospective cost of the Oak Park 2016 Conference:	\$54,598.11

An Oak Park Primer: How to Prep for the 17th Biennial Hemingway Society Conference



DOWNLOAD	the draft program from www.hemingwaysociety.org .
FOLLOW	the Hemingway Society Twitter account @theehsociety and get ready to Tweet using the conference hashtag (#EHOP16) and session hashtags (e.g. #P1B)
LIKE	the Hemingway Society Facebook Page so you can tag friends and colleagues
GOOGLE MAP	routes and distances between your hotel and Dominican University. If you're using the shuttles between the Carleton and Write Inn, remember the schedule: departures to Dominican at 8:25 a.m. and 12:40 p.m., departures from the University at 12:05 and 5:50 p.m.
READ ABOUT	the parallel program for veterans sponsored by the Great Books Foundation on July 19 called "Talking Service: An Exploration of Homecoming through Literature"
ARRIVE EARLY	so you don't miss the July 17 2:00-4:00 p.m. book discussion and signing for <i>Hidden Hemingway: Inside the Ernest Hemingway Archives of Oak Park</i> , featuring Robert K. Elder, Aaron Vetch, and Mark Cirino, at Centuries & Sleuths Bookstore, 7419 W. Madison Street, Forest Park, IL 60130
WELCOME	the 2016 Hinkle Travel Grant recipients: Amanda Capelli, University Louisiana-Lafayette; Kayla Forrest, UNC-Greensboro; Jace Gatzemeyer, Pennsylvania State University; Evan Hulick, SUNY-New Paltz; Aaron Kravig, SUNYNew Paltz; Timothy Penner, University Manitoba; Krista Quesenberry, Pennsylvania State University; David Rennie, Aberdeen University (Scotland); Kristin Roedel, Long Island University; Stan Szczesny, University of Dallas; Grace Waitman, University Indiana-Bloomington; Harrington Weihl, Northwestern University
THANK	those most responsible for the great week we'll have: Alex Vernon (Conference Director and Program Chair) and John Berry (Site Director)



Alfonso Guerriero of the Manhattan Academy of Technology and Baruch College on the Importance of the JFK Fellowship

My experience concerning the Ernest Hemingway Collection, at the John F. Kennedy Presidential Library and Museum, exceeded my expectations. The collection's curator, archivists and staff members were always attentive to my needs and requests in obtaining research material for my paper. Following a protocol set by library personnel, I had access to Hemingway's manuscripts, drafts, correspondence, ephemera and newspaper clippings. The writer's documents are an invaluable treasure for scholars and researchers interested in learning more information about Hemingway that is not easily obtainable through books and/or on-line sources. More importantly, the collection allowed me to examine material relevant to my hypotheses and resulted in presenting my paper in Japan and to be published in *Plurilingual Perspectives in Geolinguistics* (North Carolina) in late 2016.

My stay in Boston was also a treat for me since I teach American history. The city's unique points of interests through historic districts and landmarks are easily identifiable compared to other cities across the US. Boston's more than efficient transport system enabled me to commute from my hotel near Fenway Park to the John F. Kennedy Presidential Library and Museum. Moreover, Boston is a vibrant metropolis with a great deal of energy and intellect as many colleges/universities have established their institutions in the city or in nearby Cambridge. After a few days of researching, and developing a routine, I had time to sightsee and eat at moderately priced restaurants. My stay in Boston as well as my experience at the Ernest Hemingway Collection surpassed my personal as well as academic goals. ■

The Year in Fundraising: How in 2015 Did We Do?

2015 Last year we began our annual financial report with a rousing sentence: “2014 was a banner year for fundraising for the Hemingway Foundation and Society.”

Alas, we cannot say the same thing for 2015. Whereas in 2014 we brought in a total of \$25,961 across our three funds (the Jim and Nancy Hinkle Travel Grants for graduate student participation at conferences, the Lewis-Smith-Reynolds Founders’ Fellowship for research, and the PEN/Hemingway Award), averaging nearly \$53 per our (at the time) 491 members, 2015 saw donations drop to a total of \$7,537. That’s roughly one-fourth of the amount raised the previous year.

Such a plunge is not entirely unexpected. Donations typically decline during non-conference years, and we are sensitive to the fact that Year 2 of a capital campaign-style initiative rarely matches the enthusiasm of an initial year. We should also note that 2014 benefited from a couple of large, one-time only donations that may have inflated our expectations. That said, because our membership is up this year by 50+ members to 546, our average per member donation has now declined to only \$13 ... a \$40 decline!

Is this a cause for concern? Not really. As both the Foundation and the Society accounts show, we are in healthy shape financially, with a nice nest egg of \$375,388.49 in the former and \$151,400 in the latter.

Yet inasmuch as we look at fundraising as a gauge of membership investment in our initiatives, we hope all 546 of us will consider boosting donations in 2016. As we have suggested in the past, a great ballpark figure is matching one’s annual membership dues across the giving categories. In other words, if I pay \$40 to belong to the Society, I might donate \$10 to the Hinkle Fund, \$10 to the Lewis-Smith-Reynolds Founders’ Fellowship, and \$20 to the PEN/Hemingway.

With this advice in mind, we look forward to reporting next year that our 2016 numbers trended up! ■



Biographer James McGrath Morris Explains How the JFK Fellowship Supports a Major Project

If my forthcoming book, *The Ambulance Drivers: Hemingway, Dos Passos, and War*, succeeds in capturing the story of the long-lasting and significant friendship between Ernest Hemingway and John Dos Passos, thanks are owed to my receipt of an Ernest Hemingway Research Grant. I could have written my book without it, but it wouldn’t have been as good.

I gained valuable insights that one can only obtain from spending time with your subject’s papers. Having written five biographical works, I found this to be especially important when undertaking my research on Hemingway. Portrayals of him in popular culture have reduced him into a stereotype when—as scholars well know—he is quite the enigmatic fellow. By the end of my visits to the Ernest Hemingway Collection I felt a closer and more sympathetic connection to him.

It’s hard to explain, but permit me an anecdote. A well-known journalist recounted how when he was a cub reporter in the 1950s, he wrote a piece with all kinds of flourishes about a divorce trial. The wife came into the small-town newspaper, flung the paper down on his desk, and asked the reporter how dare he use her misery for his own literary advancement. I’ve always thought of that woman when writing biographies.

We must remain true to the story wherever it takes us but we have an ethical obligation to remember we are writing stories about the lives of real people, their joys and sadness, their triumphs and failures, and their place in history. Touching and spending time with the papers that were once in Hemingway’s hands helped me in holding up that ethical obligation. ■



Rebecca Johnston of the University of Texas-Tyler on the Value of a Lewis-Smith-Reynolds Founders’ Fellowship

Hemingway based his novel *A Farewell to Arms* in Italy, but what is not known by many is that some of the towns featured in the novel are actually in modern day Slovenia. The Founders’ Fellowship has allowed me to travel to the areas the novel is set in to research the Isonzo Front, as well as to research in the JFK Library on my way to Europe. I am hoping to gain a better understanding of the history behind the novel, the setting, and whether or not Hemingway himself was aware of the nationality of the towns he used as settings. I will be reevaluating the novel based on my findings. The Founders’ Fellowship has made this research trip possible for me, and it has opened doors for my career, as well. While I was researching in the States, I contacted a villa that is believed to have been used by Hemingway to house the officers on the front. The villa is now being used by the University of Trieste as a graduate facility. I asked the university if I could tour their facility, and they asked me to speak to their students about Hemingway in return. This is a wonderful opportunity for me that was made possible by the Founders’ Fellowship. I look forward to completing my research and seeing the opportunities the future holds for me as a result of this fellowship. ■



PEN/Hemingway Award hits 40

By Steve Paul

This year's PEN/Hemingway Award weekend in Boston got a premium enhancement with the opening of a new exhibit, "Hemingway: Between Two Wars." The display had attracted attention in fall 2015 at the Morgan Library in New York with its intimate look at the first couple of decades of Hemingway's writing life. But that spare installation got a design makeover and expansion for its showing at the John F. Kennedy Presidential Library and Museum, the first public Hemingway exhibit ever mounted there. Its letters, photos, book excerpts, and other visuals might be old hat to Hemingway scholars, but the exhibit provides many casual pleasures, including a World War II letter to Hemingway from a soon-to-be-famous soldier, J.D. Salinger. If you're in the neighborhood, don't miss it.

The JFK, of course, is home to the vast Hemingway Collection, our community's go-to archives for manuscripts, correspondence and ephemera. The library also serves as host to the annual PEN/Hemingway Award ceremony, which unfolded on a sunny Sunday afternoon in April.

The PEN/Hemingway program, celebrating a writer's first book, has entered its 40th year, boosted by a significant funding contribution from Patrick Hemingway and his family.

Patrick took the stage to read an excerpt from "Indian Camp" and to welcome award winner Ottesa Moshfegh, whose darkly humorous first novel, *Elaine*, had arisen from the crowd of competitors.

Moshfegh, a Boston native now living

in Los Angeles, has gotten literary world notice for her short stories and a novella. As a writer gaining early acclaim, she says she feels lucky, and winning the prize "seems to have put some people in my life at ease about how I'll afford to feed myself."

To anyone who reads her novel, Hemingway would probably not be the first author you'd imagine as a fictional forebear. But Moshfegh owes an allegiance to Hemingway, who helped fire the writing life she began in adolescence.

"The two books that come to mind are *The Sun Also Rises* and *A Moveable Feast*—beat-up paperbacks I found in my house when I was eleven or twelve," she said by email a few weeks after the event. "The house was filled with books, so my discovery of these two felt very personal, and I read them both completely naively. The first, a fictional projection, the second, a complicated and vulnerable remembering—wow. More than twenty years later, I like to imagine how fully Ernest Hemingway lived his life; how he embraced the experience, observed it, and worked to try to capture the ineffable in his writing. That's basically what I want to do, too."

Moshfegh is grateful for not only for the award but also the experience it engendered.

"I got to visit my hometown, meet people I never would have met otherwise, see my parents and closest friends in celebration, and that was incredibly powerful. When I was walking out of the ceremony, I remember looking at my mom and dad, two people from two different



PEN Hemingway winner Ottesa Moshfegh (l) and (r) with Margaret Malone, Patrick Hemingway, and S. M. Hulse.

parts of the planet who had somehow, after an incredible adventure, ended up, of all places, in that moment, at an award ceremony in honor of Ernest Hemingway at the JFK Library, with me, because of a book I wrote—something I'd made up! —and it just seemed so absurd and funny and silly and wonderful. I was really moved. It was like a secret bit of magic that I got to share with my parents. I'm so grateful for that. I'll never forget it."

The PEN/Hemingway judges were Joshua Ferris, a former winner of the award (2008); Alexandra Marshall and Jay Parini. On the JFK stage, before an overflowing audience of 500 people, Ferris affirmed the value of the award to a young writer's confidence. "It's as close as it gets to a letter from Hemingway that says, 'I've got your back.'"

Mary Hemingway established the award in 1976. Along with the Hemingways, the Hemingway Foundation and Society shares sponsorship and funding with PEN New England, the very active literary organization which administers the award.

Along with the \$25,000 prize, Moshfegh will receive residency opportunities from the University of Idaho's MFA Program in Creative Writing and the Ucross Foundation in Wyoming.

Two award finalists were S.M. Hulse for her novel, *Black River*, and Margaret Malone for *People Like You*. Honorable mentions went to Karim Dimechkie for *Lifted by the Great Nothing* and Chigozie Obioma for *The Fisherman*. ■

IN MEMORIAM:

Remembering Allie Baker

(Wendy Simpson)

(July 18, 1962–March 28, 2016)

By Peter Krynicki

In early April I was asked to write something about my friendship with Allie Baker and about her blog, *The Hemingway Project*. My first thought was to beg off thinking that I couldn't do her justice, especially for people who never knew her, and since I was leaving for a vacation in Paris in a few days, I could have used that as an excuse to put it off. But then I thought, "What better opportunity to try to describe what was mostly an online relationship than to write while sitting at a café in Paris?" Perhaps at one of the three around the Place Contrascarpe just a short walk to #74 rue Cardinal Lemoine where Ernest and Hadley lived for a time in Paris, a time that seemed particularly interesting to Allie, and a time in which she seemed more interested in Hadley than in Ernest. So if my words fall short maybe where they were written will partly make up for it.

So. A few weeks later. In Paris. Sitting at the Café des Arts on the Place waiting to meet a friend who I met online and thinking about Allie and how I met her, also online. She must have posted something on the Hemingway listserv about her blog, *The Hemingway Project*, so I took a look, and the first thing that struck me was her resemblance to Hadley. I contacted her saying that I could not have been the first person to notice this and that the only thing missing to make the resemblance perfect was a beret, a blue beret. I've never seen a color photo of Hadley but blue seemed just right to me and so I told Allie that on my next trip to Paris I would search out one for her and that I could mail it to her, but could also save it to give to her in person if we ever met, at one of the Hemingway conferences, perhaps.

So that trip to Paris was special. It was 2010 or 2011 and along with the usual things to do, I was on a quest—to find a blue beret for Allie Baker. I could have found something easily by looking into the many touristy gift shops on the rue de Rivoli or on the streets leading to Montmartre, but these wouldn't have done her justice. At one point I took a photo of a little girl, maybe five or six years old



who was wearing a nice, blue beret and sent it to Allie in an email, writing, "I almost found just what I was looking for, but this tyke out-ran me. [Smiley]." My friend and I must have been browsing in one of the big department stores, *Le Bon Marché Rive Gauche* or *Le Printemps*, when we came across a display of ladies' hats and there it was, a not-too-expensive beret in just the right color, one that would be perfect worn pushed to one side like mine. I bought it but kept it a secret, thinking she'd forgotten about it.

After returning, we kept in touch via email or on her Facebook page. There was a kind of joke between us. She'd mention a topic, something to do with a person or a place, and I'd reply, "Everything reminds me of a book," and give her the title. She had either read it too or would try to get around to it someday. The one I remember specifically was James A. Michener's *Iberia*. She had written about bulls in the water in Spain and I recalled a scene from the beginning of the book. She was delighted. If she needed some information or maybe advice about something to do with Hemingway, she'd get in touch and it was always a joy to provide it or point her to someone else who could. I'll always regret not sending her my copy of *Hemingway's Spain*, which I think she would have liked.

As it turned out she was going to her first Hemingway conference in Petoskey in 2012. I was going too and told her we had to get together and that I had something for her. She knew what it was and in turn had gotten me a Chilean fisherman's hat from one of her travels. At the conference we met and exchanged hats and someone took the photo of us together, smiling. We stayed in touch and even got together one year when she and her eldest son, Matt, came to Key West for the Hemingway Days festival there. I was also in Key West and we got together for lunch at the Pier House with Mike Curry and his parents, and sat and chatted about the island and Hemingway, and Allie just sat there taking a few notes, seemingly enchanted by our reminiscences.



Allie Baker and Peter Krynicki

Whenever I traveled I would always remember to send Allie a postcard and, since I knew she was sick, sometimes something special: a striped gondolier's hoodie from Venice, for example. Or, since I knew she liked to take photos, I would try to find shots of something I thought she would enjoy seeing and post them on her Facebook page. Traveling now is not the same. In Paris in April this year I would see something and think Allie would have liked to see that, if only in a photo, but realized it was no longer possible. But I still picked out a special card and addressed it to her in Coeur d'Alene and sent it off. I was never tempted to look up the actual translation for this name but if Allie lived there I will always think of it as Heart of the Lion. ■

Florentine Films: Becoming at Home in Hemingway's World

Lynn Novick (director/producer), Sarah Botstein (producer), and Geoffrey C. Ward (writer), are collaborating with filmmaker Ken Burns (director/producer) on a documentary for PBS about Ernest Hemingway's life, work, and global legacy. Conference organizers will interview the team about the inspiration to make the film and the creative challenges of portraying this enormously complex subject visually, conceptually, and intellectually. What convinced them to undertake the project? How has the research and scripting process unfolded so far? What possibilities and approaches are still being explored? What is Hemingway's continuing relevance and influence, and how might these be communicated?

The Florentine team will speak on Wednesday, July 20, from 10:30-11:45 in the Lund Auditorium.

Trivia Night: Start Studying Your Hemingway A to Z Right Now!

Keep an eye on the final conference program for Thursday night for the location of the first (and probably final) Hemingway Trivia Night. The event will be hosted by Robert Trogdon and Kirk Curnutt, the Dean Martin and Jerry Lewis respectively of Hemingway studies. The comedy duo, straight off their headlining appearance in Sara Kosiba's Hyundai Accent, will not only pose the questions attendees were invited to submit with the registration (a cagy way of taking minds off of the cost of registration). They will also test the depths of your Hemingway knowledge with their own archeological excursions into Ernest ephemera. Brush up on the names of cats, know every sobriquet Papa ever saddled a friend and/or foe with, and be prepared to cite the number of times in his work he used the word "snotty."

Guaranteed to be a veritable Pilar-load of fun!

ED. NOTE: The location for Trivia Night will be the Oak Park Brewing Company/Hamburger Mary's at 155 S Oak Park Ave

Out of the Hopper and onto the Shelf: New and Forthcoming Hemingway Reads for 2016

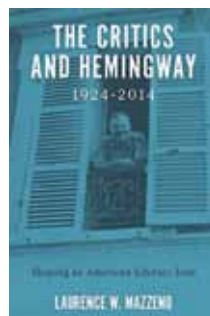
We've already noted Verna Kale and James M. Hutchisson's new biographies. Here's more hot Hemingway lead to peruse in 2016



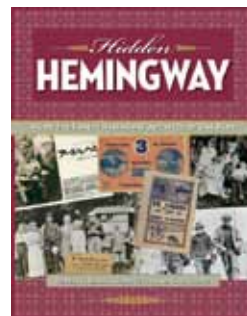
Kent State UP (Jan 2016): Inspired by 2006's Málaga/Ronda conference, this essay collection redefines Hemingway's relationship with the land of bullfights



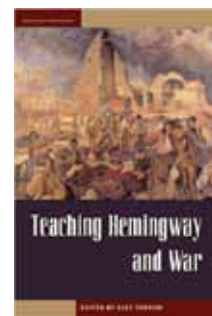
Kent State UP (Feb 2016): Mark Cirino glosses the much-too-maligned 1950 Venice/WWII novel



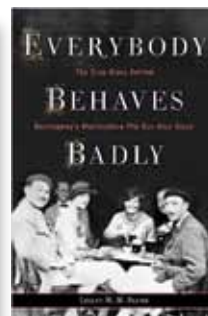
Camden House (Jan 2016): Laurence W. Mazzeno provides a comprehensive overview of Hemingway's critical reception, from the earliest book reviews to the latest critical trends



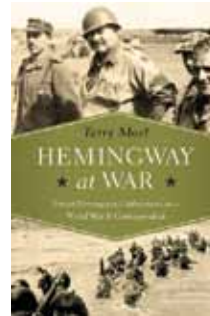
Kent State UP (July 2016): A coffee-table tour of Hemingway's early years featuring 300+ color photos



Kent State UP (Jan 2016): The latest entry in the Teaching Hemingway series explores war from a range of classroom perspectives



Houghton Mifflin (June 2016): Lesley M. M. Blume offers a new history of the story behind Hemingway's expatriate roman à clef



Pegasus (Dec 2016): Terry Mort's follow-up to 2009's *The Hemingway Patrols* takes us deeper into WWII

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Mark Cirino	University of Evansville
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